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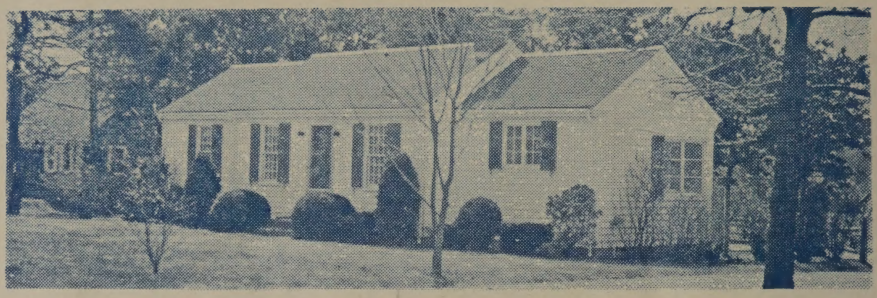

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THE CAPE PLAYBILL

Vol. 11 No. 6 **Week of August 10, 1959**

The Cape Playbill furnishes weekly programs for the Cape Playhouse, Dennis, Mass., The Falmouth Playhouse, Coonamessett, Mass., and the Cape Cod Melody Tent, Hyannis, Mass. It is published weekly during the summer theatre season by the Cape Playbill at Kendall Printing Company, Falmouth, Mass. Advertising rates furnished upon request. Please address all inquiries to Box 887, Falmouth, Mass.

DRAMA'S SEED BED

By John Gassner

Sterling Professor of Playwriting and Dramatic Literature, Yale University, and drama critic for the Educational Theatre Journal.

(Reprinted from the New York Times)

There is widespread interest these days in a phenomenon loosely called the Educational Theatre, responsible, it has been estimated, for more than 60,000 annual stage productions, (if high school performances are counted) and for at least 12,000 by approximately 2,000 community theatres and 1,000 active drama departments.

Even the professional theatre has been taking stock of this flux of theatrical activity so vastly greater than its own. This development of dramatic production throughout the country by groups affiliated with the American Educational Theatre Association can no longer be dismissed as merely peripheral except by those who consider professionally staged trash superior to unprofessionally produced plays of substance.

On the question of merit no one can offer a completely authoritative opinion if only because one would have to do an enormous amount of traveling in order to collect the evidence, but we may reasonably assume a great diversity of accomplishment. Some productions are unquestionably wretched, others remarkably good.

On the whole, it will be apparent that most non-academic theatres tend to trim their sails to suit prevalent taste or bias in the community, avoid new plays by new writers, and tend to be dubious about experiments in imaginative and poetic drama. Being concerned with problems of survival, community theatres are usually more conservative than many a Broadway management.

The truth is that the term "educational theatre" is usually a misnomer for an enterprise unaffiliated with an educational institution.

Restricting the term educational to academic activity does not automatically simplify things because the college and university training theatres are often in effect also community theatres, municipal centers and tryout stages. They give about sixty times as many fully-staged productions as we get on Broadway. In the United States, we take it for granted that the theatre has a legitimate place in the academic curriculum, but few persons not directly connected with the enterprise realize how substantial an activity it is. Instructors, uncertain of their status or intimidated by Broadway's inability to absorb their students, are themselves hesitant to advance any claims other than the nebulous one of providing "leadership in personality development," ensuring "refinement of sensibility," promoting "discipline," and contributing to "a liberal education,"claims that can be advanced just as cogently for high school dramatics.

The plain fact is that the educational theatre has become the seed bed of nearly all dramatic art in this country, and the future of our professional theatre has become inseperable from the quality of theatrical education available to students on undergraduate and graduate levels. In a large number of instances, universities provide virtually the only adult theatre of the community. With a college education the norm for a rapidly growing percentage of the population, public taste is being increasingly formed in the educational theatre

A glance at our off-Broadway stage will already show a preponderance of young graduates who have brought with them principle, competence and a partiality for dramatic literature and unstandardized styles of playwriting and play-production. For it is

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not only personnel that the educational theatre has been contributing to the professional stage. Taste, a feeling for form, and consciousness of stylization (along with its dangers, to be sure) are nowadays acquired mainly at college, and experimentation in arena-style has, of course, had its source in the academic theatre ever since Glenn Hughes established his penthouse stage at the University of Washington in 1932.

Many a new playwright's play produced or about to be produced, on Broadway or off, first took shape in the classroom or was actually tried out in a dramatic workshop. The case of "J. B." first staged by Curtis Canfield at Yale's Graduate School of Drama, is simply the most successful of our university tryouts. These have the supreme value of showing the playwright his original intention, with its potentialities and limitations. It remains for the Broadway management then to give him a commercial success on whatever terms it can with his cooperation or compliance. And much the same thing may be said for the university actor, as well as for other workers in the theatre; ideally, the university director stages the play not so much to secure success as to educate the performer and the stage crew as well as the playwright.

Only the question of final result remains. A tepid spirit has prevailed in our theatre except for some maniacal manifestations. The quality of creation, especially on the part of the playwright is depressed by some lack of fiber or slack in conviction, as well as by protracted adolescence. This was obviously not the case when George Pierce Baker's proteges started to make theatrical history about forty years ago, or when mine did two decades later. The fault rests not with the Educational Theatre, except in so far as there are defects in the individual teacher, but with those who come to it for an education without first having been educated in humanity.

Youth may have surprises in store for us and may yet shake off inertia gloriously, but for a decade, if not longer, too many of our candidates for fame have belonged to Thomas Mann's "present-day race of small artists, who do not demand the utmost of themselves," and who "do not know how to attack the problem of suffering." (And who manifest no great spirit in comedy either, I would add.)

Growing up in the self-indulgence of an "affluent society," they are accustomed to expecting altogether too much help or too much reward for their labors, and too much charity for their failings. Lacking religious or social faith of any intensity, they have little depth and slight resonance. And in looking for a strong contemporary stimulus outside the psychiatric ward they find themselves mutely suspended in midair between the extremes of a morally bankrupt "left" and a fretfully sterile "right." Their situation is not an enviable one, but the Educational Theatre neither produces it nor can be expected, by itself, to rectify it.

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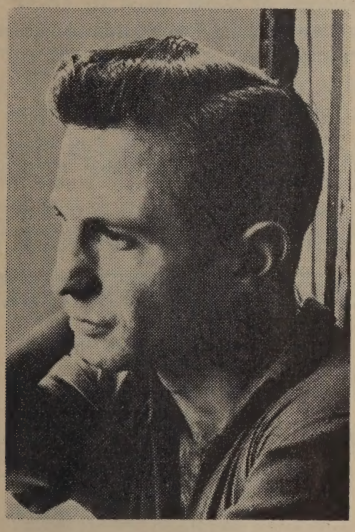

years—the much awaited London and Broadway hit play, **"Epitaph For George Dillon."**

Mr. Gazzara, in a relatively short period of time has emerged as one of the most distinguished young leading men in the theatre. After his highly acclaimed debut, first off and then on Broadway, as the Machiavelian Jocko de Paris in "End As A Man," he created the role of Brick in Tennessee Williams' Pulitzer Prize play "Cat On A Hot Tin Roof," which brought him theatrical stardom.

His next Broadway appearance was as Johnny Pope, the pathetic drug addict in Michael V. Gazzo's hit play, "A Hatful of Rain." Again the critics enthusiastically endorsed his talents and his already considerable following among the theatregoers became legion. He returned next to the Broadway scene in Mr. Gazzo's "The Night Circus."

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Mr. Gazzara made his motion picture debut in the same role which had introduced him to stage audiences—the pivotal character in "The Strange One," the film adaptation of "End As A Man."

He is currently blazing across film screens throughout the country in the coveted role of the Lieutenant in Otto Preminger's production of the best selling novel "Anatomy of a Murder."

When reviewing "Epitaph for George Dillon," Richard Watts, noted drama critic for the New York Post, wrote, "This may well be John Osborne's best play. In collaboration with Anthony Creighton, the author of "Look Back In Anger" and "The Entertainer" has created a brilliant piece of theatre."

The Cape Playhouse is honored to present Mr. Gazzara as George Dillon, a dedicated but jobless actor-playwright. As the months go by and no parts are offered, his manuscripts returned, his life becomes a nightmare of anonymity, of petty debt, of endorsed idleness.

His epitaph, is a memorial to a man "who thought, who hoped, he was that mysterious, ridiculous being called an artist." "He never allowed himself one day of peace. He made no one happy. He loved no one successfully. And, in the end, it doesn't really matter."

"Epitaph for George Dillon" repeats the success of "Look Back In Anger" and "The Entertainers," and adds to the growing reputation of the authors in this country, as it has already done in England. The Cape Playhouse production next week starring Mr. Gazzara and with Miss Mundy, will be a memorable evening of theatre at its best.

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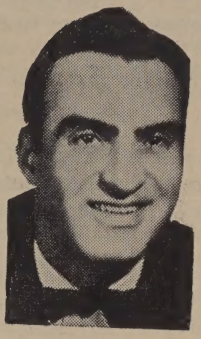

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Pentecostal Tabernacle, the Rev. Marion Kendrick, pastor. Church school at 10 a.m. Worship service Sunday 11 a.m. and 7:30 p.m.

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ACKOWLEDGEMENTS

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Advance Director ..... Wayne Carson

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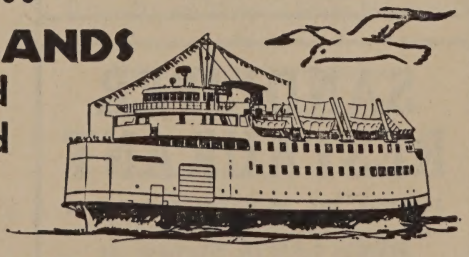

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Ticket reservations will be held until 5 p.m. Evenings and 1 p.m. Matinees

MONDAY, AUGUST 10 — SATURDAY, AUGUST 15
THE CAPE PLAYHOUSE
of Raymond Moore Foundation
present

SHIRLEY BOOTH

as

"NINA"

By
ANDRE ROUSSIN

Adapted by
SAMUEL TAYLOR

with

DOUGLAS WATSON
LEO LUCKER **TED WILKINS**

STAGED BY CHARLES BOWDEN
Set By HERBERT SENN Lighting By JACK MURRAY

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CAST OF CHARACTERS

(In order of appearance)

Gerard DuPuis ..... **DOUGLAS WATSON**
Adolphe Tessier ..... **LEO LUCKER**
Nina Tessier ..... **SHIRLEY BOOTH**
The Man ..... **TED WILKINS**

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ACT II

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ACT III

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☆ TONIGHT AT 8:30 ☆

SHIRLEY BOOTH (Nina) unanimously acclaimed as one of the greatest actresses on the American stage today is making her sixth appearance before Cape Playhouse audiences in tonight's production of Andre Roussin's comedy, "Nina."

Miss Booth appeared here for the first time in 1955 in the famed Shirley Booth Festival, during which time she starred in "The Vinegar Tree," "The Time of the Cuckoo," "My Sister Eileen," and "Come Back, Little Sheba." Last year, she opened the 1959 Cape Playhouse season in Noel Coward's "Hay Fever."

Shirley Booth's success was not an overnight one as those who have followed her career well know. Before attaining stardom she had been on Broadway for two decades in featured and supporting roles. But even then she was winning awards in such plays as "Three Men On A Horse," "Excursion," "The Philadelphia Story," "My Sister Eileen," "Tomorrow the World," "Hollywood Pinafore," and "Goodbye My Fancy."

It was in "Come Back, Little Sheba" in which she played Lola Delaney, the part of a heart-warming woman shackled to her alcoholic husband that won her wide critical acclaim. For that memorable performance she received the Antoinette Perry Award, Drama Critic Variety Poll, Donaldson Award, Barter Theatre Award, and the Newspaper Guild Page One Award.

For the screen version of "Come Back, Little Sheba," she was awarded the highest honor of the movie industry, the coveted Academy Award, and in addition to innumerable other honors, the judges of the Cannes International Film Festival simplified matters by proclaiming her the "world's best actress."

In the colorful world of musical comedy, Miss Booth enraptured Broadway theatregoers as the loveable Aunt Cissy in the musical version of "A Tree Grows In Brooklyn," for which she again received the Donaldson Award.

Throughout the years her warmth and sincere portrayals have continued to earn her praise from drama critics. In the "Time of the Cuckoo," the last production performed at the Empire Theatre, she played a lonely American spinster on vacation in Italy with a sensitive and touching beauty. Then she proceeded to romp through the musical, "By the Beautiful Sea" (for which she was awarded

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the "best feminine performance in a musical" by the Drama Critics Variety Poll.

Since then Miss Booth has appeared in "The Desk Set," "Miss Isobel," and "Juno" on Broadway, and in "Hot Spell" and "The Matchmaker" in motion pictures.

It is with pride that the Cape Playhouse welcomes back America's most honored actress.

DOUGLAS WATSON (Gerard DuPuis), a veteran of thirty New York stage productions, made his Broadway debut in 1947 with Katharine Cornell in "Antony and Cleopatra."

Among his Broadway and touring credits are featured parts in "Stalag 17," "Desire Under the Elms," "Romeo and Juliet," "Cyrano de Bergerac," "The Country Wife," as well as appearances with such stars as Jose Ferrer, Olivia de Havilland, Julie Harris, Katharine Cornell, Helen Hayes and Judith Anderson.

A native of Jackson, Georgia, Mr. Watson is a sixth generation descendent of Douglas Watson, the famed Indian scout who discovered Indian Springs, Georgia in pre-Revolutionary days. He is a graduate of the University of North Carolina as well as an Air Force Veteran of World War II, and holder of the Distinguished Flying Cross and the Air Medal with five clusters.

A winner of the Clarence Derwent award, a Theatre World award, and a Variety acting award, he recently finished touring with Constance Bennett in the Bowden, Barr and Bullock company of "Auntie Mame". He has previously ap-

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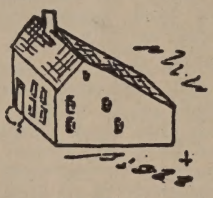
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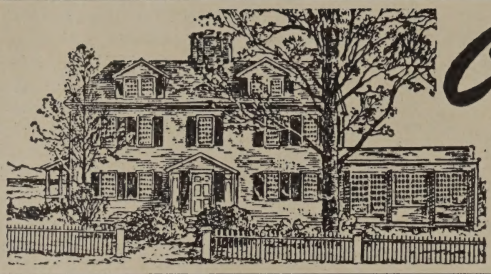

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peared with Miss Booth in "The Time of the Cuckoo."

LEO LUCKER (Adolph Tessier) was born in Chicago, graduated from Northwestern University, and was a drama instructor at Georgia State College. He made his stage debut in a West Coast production of "Lady Precious Stream," while his first New York appearance was in the 1952 revival of "Twentieth Century."

Since that time he has been featured as the Reverend Brown in "Inherit the Wind" on Broadway, and in "Annie Get Your Gun" and "Carousel" revivals at the New York City Center.

On tour he has been seen in "The Four-poster," "I Know My Love" with Alfred Lunt and Lynne Fontanne as well as the recent Bowden, Barr and Bullock tour of "Auntie Mame" with Sylvia Sidney.

TED WILKENS (The Man) received his B. A. from Colby College, Waterville, Me., and went on to graduate from the Yale School of Drama. He also studied at the Royal Academy of Dramatic Art in London.

Mr. Wilkins last appeared in "Auntie Mame" with Shirl Conway at the Coconut Grove Playhouse in Florida, after a long tour. His other credits include an off-Broadway revival of "The Lady's Not For Burning" with Margaret Phillips, "Titus Andronicus" with the New York Festival Theatre, "The Reluctant Debutante" with Edward Everett Horton and a variety of Shakespearean roles with the Antioch-Toledo Shakespeare Festival and Group 20 Players.

The trade cards appearing in the Cape Playbill are not mere advertisements—they denote those who reliably serve. They have been selected because of merit and reputation and represent people who help make this program available to you. We respectfully request that you visit them whenever possible. Please mention the Playbill.

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CAPE COMMENT

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A successful play is the combination of the right ingredients: A script replete with laughs, dramatic situations and characterizations is the most important ingredient. Next, a cast of competent actors who know their craft. Third, an attentive, intelligent audience which responds to the play with laughter and applause.

Given the right ingredients, the simple cracker which bears the canape before cocktails can also win applause: this describes the new OPEN SESAME cracker, by Megowen-Educator Food Company of Lowell, Mass. Only the finest flour, pure vegetable shortening and generous sprinkles of sesame seeds, make up the cracker which has made so many summer garden parties and cocktail gatherings so successful this summer. Try OPEN SESAME for your next gathering and win new fame as a hostess!

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An Invitation

The American Theatre Wing—Cape Playhouse Professional Training Center cordially invites you to attend an open class session on Friday morning, August 21st at 10 a.m. at the Cape Playhouse.

During the two hours of the open class you will see speech and acting classes in session, as well as work in scene study.

We shall be happy to have you and your friends attend this unique class.

TRAINING CENTER
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July 6 to August 29
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The "Training Center" is an intensive summer extension of the Professional Training Program of the American Theatre Wing carried on the rest of the year in New York City.

The American Theatre Wing is a non-profit organization which includes every important element of the theatre world—actors, producers, directors, critics, the Actors Equity Association and the stagehands union all giving both time and money for the benefit of and to raise the standards of the theatre in America. Miss Helen Menken is president, having succeeded Miss Helen Hayes; Miss Gertrude Lawrence, so well-known to Cape Playhouse audiences was First Vice-President when she died in 1952.

The Training Center is under the direction of Dr. Frank C. Davidson. The students have been chosen for outstanding abilities and promise of successful stage careers by a distinguished committee in New York, comprising of Miss Lillian Gish, Miss Cornelia Otis Skinner, Mr. Guthrie McClintic, Mr. Alfred deLiagre, Jr., Mr. Vinton Freedly and Mr. Charles Mooney.

This unique project in theatre education is being financed by the Raymond Moore Foundation and by individual contributors.

RAYMOND MOORE FOUNDATION, INC.

A non-profit corporation for educational and charitable purposes, chartered by the Commonwealth of Massachusetts in 1948, and organized pursuant to the will of the late Raymond Moore who founded the Playhouse in 1927.

The Cape Playhouse previously controlled by the Raymond Moore Foundation is now wholly owned by the Foundation and is being operated solely for the benefit of the public and for the theatre education. The Foundation also owns the Cape Cinema, the Cape Playhouse Restaurant and the Art Center, in which the American Theatre Wing—Cape Playhouse Professional Training Center is located.

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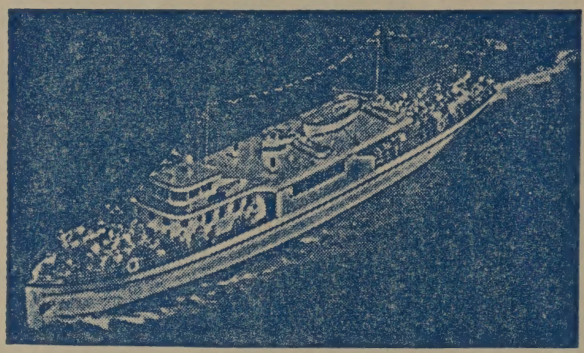

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Lv. Nantucket	3:35 P.M.	Lv. Oak Bluffs	4:00 P.M.
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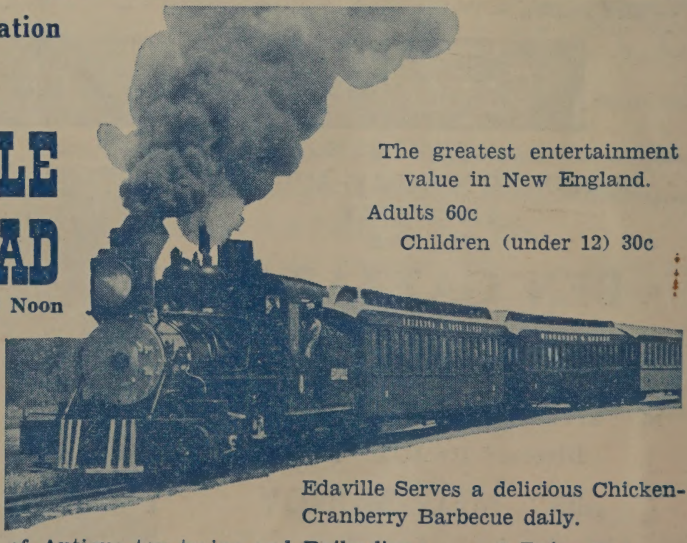

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